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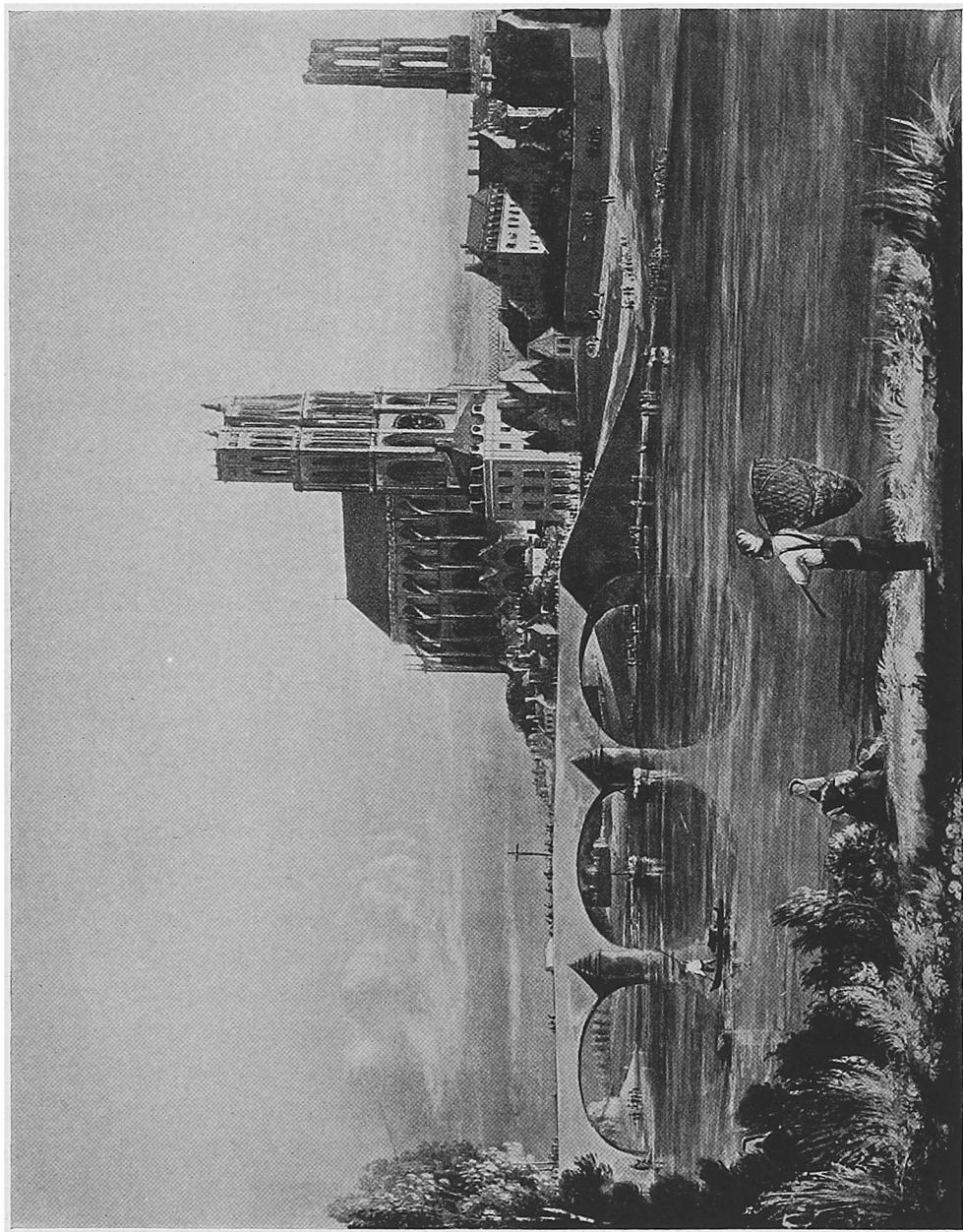
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Mantes

## DOWN THE SEINE IN 1820

**I**T was in 1820 that three men made a tour of the Seine from Paris to its mouth. One of the three was A. Pugin, an artist who taught Joseph Nash, some of whose handsome drawings of old English mansions were reproduced in last month's *LOTUS*. Pugin made a number of characteristic water-colour drawings of scenes on the river, three of the most beautiful examples of his work being views of Mantes, Andeli (with Château Gaillard) and the mouth of the Seine from the heights near Honfleur.

Pugin and his companions, Balthas Sauvan and J. Gendall, an artist who also made some pictures of the trip, may be presumed to have descended the river by boat. It must have been a slow, leisurely voyage, to which the trip by motor boat from Paris to Rouen, made some five or six years ago, by Ernest Peixotto, an American artist, offers a great contrast. The three adventurers of 1820 must have occupied days, perhaps weeks, in the descent of the river, whereas the motor boat tourist of the present century chug-chugged from Poissy to Andeli the first day, and reached Rouen the second, he too making sketches en route. One of these is of Le Petit Andeli with Château Gaillard, which Pugin also shows in one of the pictures reproduced by the *Lotus*. In Pugin's picture, made ninety-three years ago and doubtless in more leisurely fashion, the impression of power conveyed by Château

Gaillard on its rocky height, is far greater.

Among others places at which Pugin and his companions paused long enough for the artist to paint a picture, was Mantes. His view shows the city, as seen from the island between Mantes and Lumay. Sauvan characterises the meadows opposite to Mantes as extremely fertile, and adds that it is an amusing spectacle to see the cattle, quartered in the morning in the neighborhood of the town, crossing the stream in droves of one hundred or more for the purpose of feeding. They walk one by one into the middle of the river till the depth of the water compels them to swim, when only their heads appear, and in this manner they will continue to cross in one unbroken line for an hour unless interrupted by a passing market-boat.

Mantes slopes down to the river, from which it is seen to great advantage. The church of Notre Dame, majestically rising from its bosom, has no rival but the elegant and forlorn tower of St. Maclou, the church having been demolished. The vicinity of the Seine heightens the value of the charming walks which nearly surround Mantes, and which have contributed not a little to procure for it the name of "the pretty." The Ile Champion and the Ile des Cordeliers are particularly remarkable for the beauty of their plantations, and the luxuriance of their vegetation. "If the man who can gov-

ern his desires may hope for happiness on earth, it is here that he ought to find it," is Sauvan's summing up of his impressions of Mantes in 1820.

It was at Mantes that Henry I, King of France, when preparing, in 1059, to join his army, which was marching for the purpose of recovering Normandy, received information of the victory of Duke William the Bastard (afterward the Conqueror) at Mortimer. He had just time to reach Paris. William, having raised himself by conquest to the throne of England, and being in 1087 engaged in hostilities with France, took and burned Mantes, to which act of barbarity he owed his death. For his horse having on this occasion stepped upon some hot ashes, kicked and plunged violently, by which the Conqueror was thrown and received such severe bodily injuries, that there was scarcely time to convey him to Rouen before he expired.

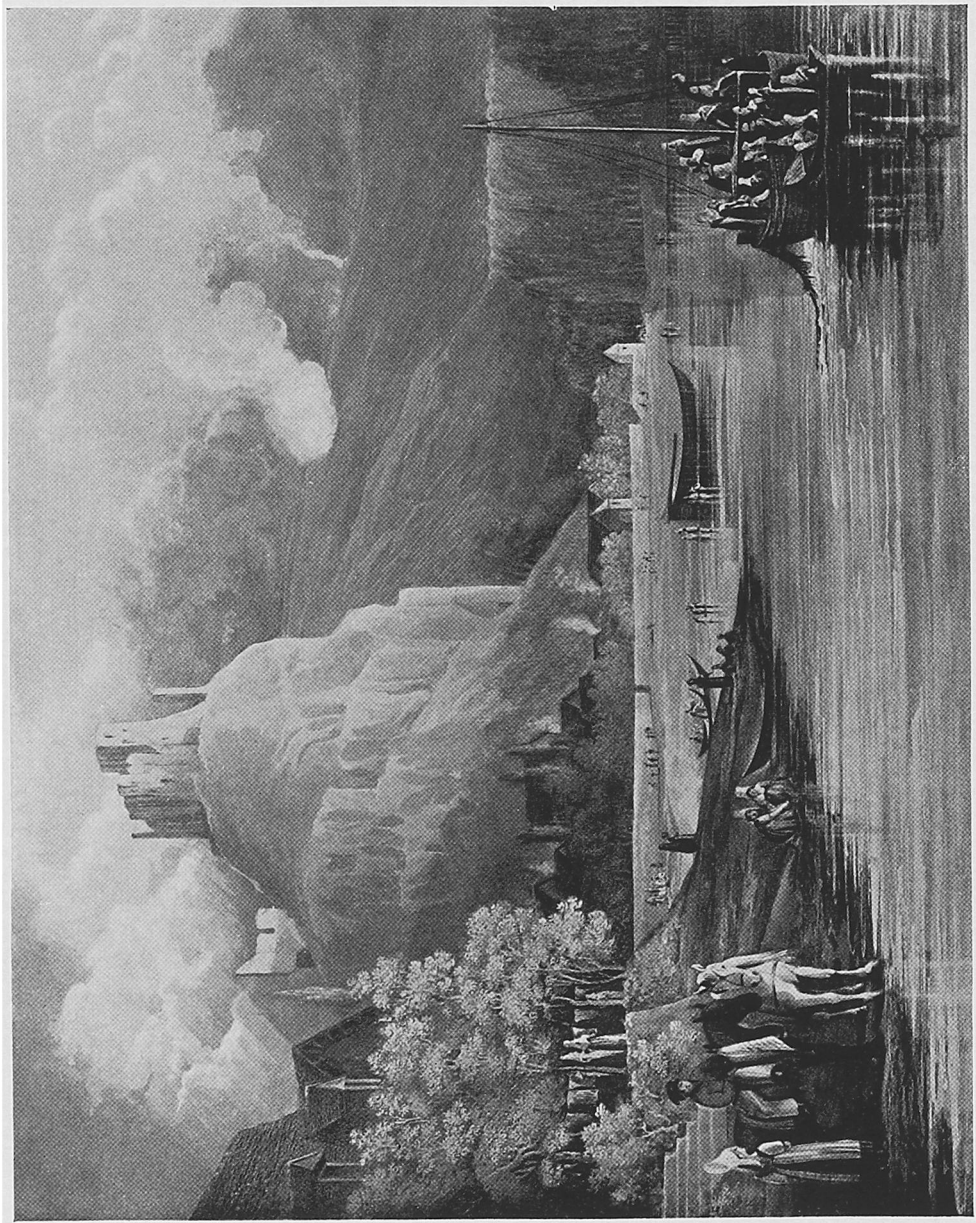
Peixotto describes the approach to Petit Andeli. "The hills became higher and closer to the river bank; their silhouettes darker and more forbidding, until suddenly we spied a great and sombre mass against the sky, which even in the dim twilight we recognized as old Château Gaillard, Richard Coeur de Lion's 'Saucy Castle,' once the main outpost of his Norman territory."

Le Petit Andeli is a small village nestling between bold cliffs. The castle proudly raises its dilapidated head on the summit of a lofty rock. For size and situation, few medieval fortresses can vie with it. The view represents the castle on the side towards the river, where nature has rendered it impregnable by a series of broad fantastic cliffs,

while art has done her utmost, on the opposite side, by a double foss of considerable depth, defended by a massive wall. The outworks have been very extensive, as appears by the traces still remaining.

The keep is of enormous strength, with extremely massive perpendicular buttresses, which terminate halfway down the tower, giving it the appearance of two stories; the upper part being a cylinder, with walls more than twelve feet thick. The lower part is a truncated cone, with walls twice as thick as the upper part. The prospect from the keep is very fine, but it is rather difficult to ascend to it, there being but one step, nearly six feet high, in a narrow pass between the two walls. This powerful bulwark rose under the eye of Richard about the year 1196, and continued a formidable military post for nearly four centuries, after which it was dismantled. The rock is excavated into spacious caverns, passages and extensive crypts, the latter are supported by thick, dwarfish pillars cut out of the living rock, of various forms, chiefly square, connected together by a broad rib along the ceiling. The wall still bears the marks of the chisel.

Beyond the town of Andeli the river becomes more winding; it scarcely seems to flow, and the poet justly described it, as lingering, reluctant to quit these beautiful scenes. At Amfreville, the village famed in popular tales, ballads and songs, or rather on the site of the neighboring Priory of the Two Lovers, there died, so the legend runs, an unfortunate couple, whose only crime consisted in the mutual attachment which they cherished for one another, in spite of the distance



Andely

### LE PETIT ANDELI.

THE picture is dominated by Château Gaillard, erected by Richard Coeur de Lion about 1198 and for nearly four centuries a formidable post for defence and rallying point for offence. Besides the main part of the castle, a structure of enormous strength for its time, they were extensive out-works which have disappeared, save for a few traces.

Caverns and crypts cut out of the native rock and supported by short, thick columns mark some of the excavations under the château. Richard neglected nothing that would make it safe for his friends and impregnable to his foes. Behind the walls of Château Gaillard one could well afford to be "lion-hearted."



Mouth of the Seine as seen from the Heights of Honfleur



## MOUTH OF THE SEINE FROM HONFLEUR.

As described in 1820 a rural walk from the chapel of Nôtre Dame de Grace led around a few pretty cottages and a sort of tea garden or café to another point of the pleasing elevation crossed on the way to Caen, and well deserving the name of Mont Joli, by which it is known. From this spot the accompanying view was taken, representing the harbour, the town, and its distant evergreen walls, straight along the horizon to the misty headland of Oillebeuf, and embracing its spacious bay.

The distance between Honfleur and Havre, across the mouth of the Seine, is nine miles. In 1820 it was traversed by the passage-boats in about an hour. "The view to Honfleur from the water is pleasant, rural and bold; its waters, steep cliffs, and broken ground, with its bespangled hills, stretching up the valley, are replete with natural charms, which are left with regret."



which the forms of society had placed between them. For love—so M. Sauvan bears quaint witness—is not to be controlled by the calculations of ambition.

The daughter of a powerful lord was enamoured of a youth of no fortune, of low extraction, and who could not reasonably aspire to so illustrious an alliance. The father surprised them together, and nevertheless consented to their union, on condition that the lover should carry his mistress in his arms, without stopping, from the bottom of the hill to the hermitage which stood at the top, where he agreed that the nuptial ceremony should be solemnised. The hope of success animated the lover to attempt this arduous enterprise. He clasped his mistress in his arms, and laden with the pleasing burden, began the ascent of the hill. Fatigue soon exhausted his strength, but the magnitude of the prize revived his courage. He made the utmost effort to accomplish his task, but dropped down dead on reaching the goal, and his mistress immediately expired with grief. "It may be added," says M. Sauvan, "that there is no authentic document to attest this event, which, however, is implicitly believed in this part of the country."

A constant bustle and activity prevailed in Honfleur in 1820, every tide bringing a sloop laden with passengers, chiefly women, with their long white flapping caps, from Havre. The three voyagers found the neighborhood of Honfleur uncommonly beautiful; the walks truly romantic; sails, villas and

richly wooded prospects being finely set off against the noble sheet of water. The road to Cäen leading up a hill, formed with the overhanging trees a delightful promenade. On ascending the Côte de Grace, every step became more interesting, from the charming views caught between luxuriant foliage.

As seen in the picture, the summit breaks off abruptly into a walk, open to the water; while from the edge of the lofty cliff, rises a crucifix. Beneath, and at a great distance, are the waters of the river, which mingle with the ocean, covered with sails, that give it the appearance of a flower-bespangled meadow. In the distance, Havre is seen stretching to a fine point, with its light-houses and headland.

Immediately beyond the wooden cross, among the trees, stands the little chapel of Nôtre Dame de Grace, with its open doors ever inviting entrance. The walls are adorned with many votive donations from captains and crews of vessels who, when in danger of shipwreck, promised these tokens of gratitude in their prayers for deliverance to Nôtre Dame de Grace. Each of these interpositions of the patron saint is here recorded in a painting or drawing representing a storm and a ship in distress; while in some, the "Star of the Sea," as the Virgin Mary is denominated in the mariners' hymn, "Ave Maris Stella," is seen issuing from the clouds to the aid of the tempest-beaten mariners; and the name of the vessel, the time, latitude and longitude, are all fairly set forth.